

6.^d
THREE
ELEGIES
UPON THE
Much Lamented Loss
OF OUR
Late MOST GRACIOUS
Queen MARY.

The WORDS of the *two First* by M^r Herbert.

The *latter* out of the *Oxford Verse*;

And Set to MUSICK by

D^r Blow and M^r Henry Purcell.

L O N D O N,

Printed by J. Heptinstall, for Henry Playford, near the
Temple-Church; or at his House over-against
the Blew-Ball in Arundel-street, 1695.
3. May.

The QUEEN's *Epicedium*.

By Mr. Herbert.

NO, *Lesbia*, no, you ask in vain,
 My Harp, my Mind's unstrung;
 When all the World's in tears, in pain:
 Do you require a Song?

(2)

See, see how ev'ry Nymph and Swain
 Hang down their pensive Heads, and weep!
 No Voice nor Pipe is heard in all the Plain;
 So great their Sorrows, they neglect their Sheep.

(3)

The Queen! the Queen of *Arcadie* is gone!
Lesbia, the Loss can't be exprest;
 Not by the deepest Sigh, or Groan,
 Or Throbbings of the Breast.

(4)

Ah! poor *Arcadians*! how they mourn!
 O the Delight, and Wonder of their Eyes!
 She's gone! and never, never must return;
 Her Star is fixt, and shines beyond the Skies.

(5)

Panthea's Eye was over all the Land;
 She succour'd many Tender Lambs:
 And took delight to feed, with Her own Hand,
 Whole Flocks of Weak, Decaying Dams.

(6)

The Pastors, they were Her peculiar Care.
 How She regarded Those within the Pale!
 Daily She Offer'd up Unblemisht Pray'r,
 And ev'ry Moon She Sacrific'd, for All.

The

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May 2, 1927

The Queen's *Epicedium*. Set by Dr. Blow.

N O, No, no, *Lif-bia*,

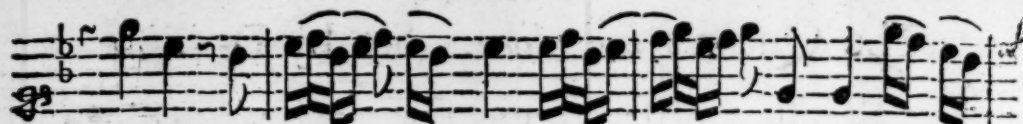
no, no, no, no, no, no, no, *Lif-bia*, no, no, no, no, you ask

in vain; no, no, no, no, my Harp, my Mind, my Mind's unfurung;

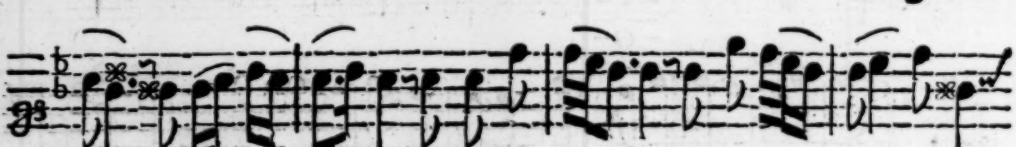
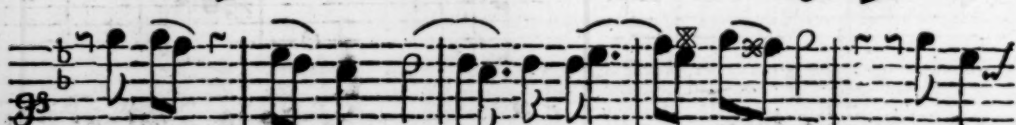
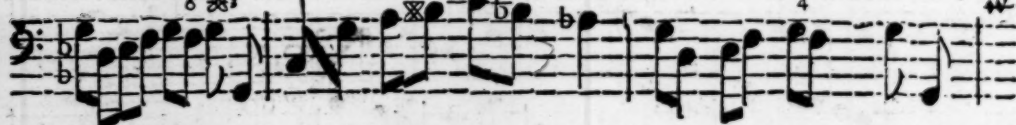
no, no, no, no when all, all, all, when all the World's in Tears, in

pain, do you, do you, do you re-quire a Song? No, no, no

Lif-bia, no, no, no, no. See, see,

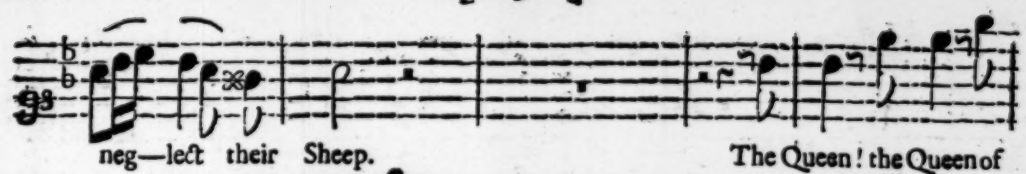


see, see how ev—'ry Nymph, ev—'ry Nymph, ev—'ry

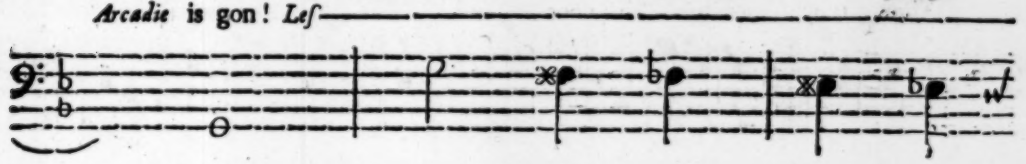


Plain; so great their Sorrows, so great their Sorrows, so great their Sorrows, they

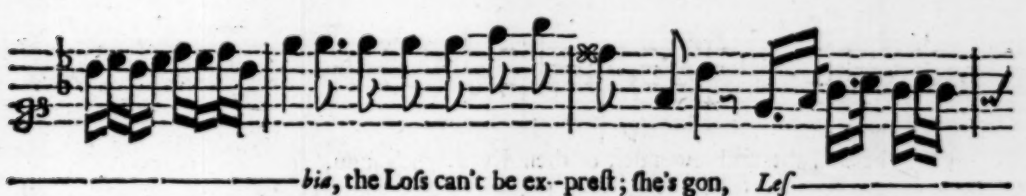
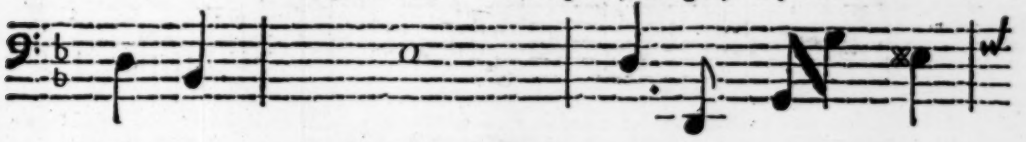
neg—left their Sheep; so great their Sorrows, so great their Sorrows, they



neg—lect their Sheep. The Queen! the Queen of

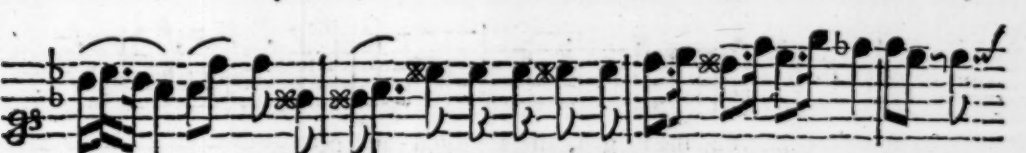
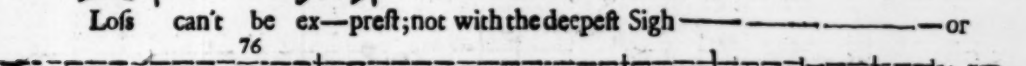
Arcadie is gon! Lef—

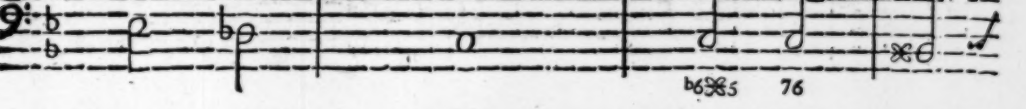
—bia, the Lofs can't be ex—prest; she's gon, Lef—





—bia, the Lofs, the Lofs, the

Lofs can't be ex—prest; not with the deepest Sigh — or

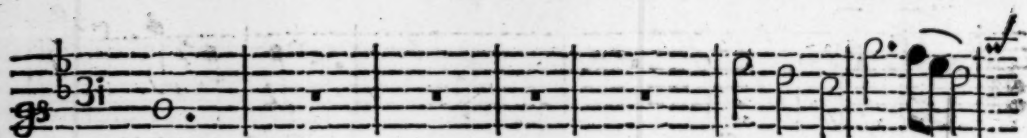


76 b6 5 76



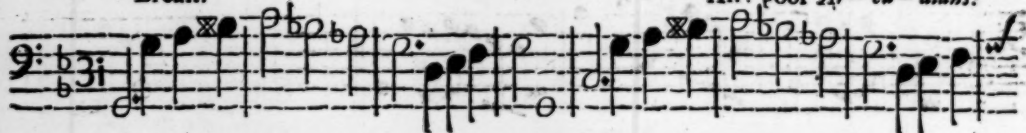
Groan, not with the deepest Sigh or Groan, or Throb—bings of the



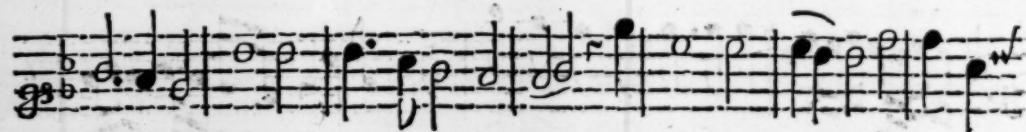
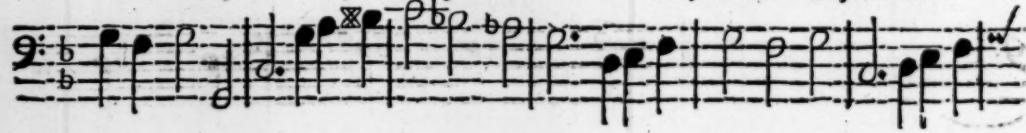


Breast.

Ah! poor Ar-ca-dians!



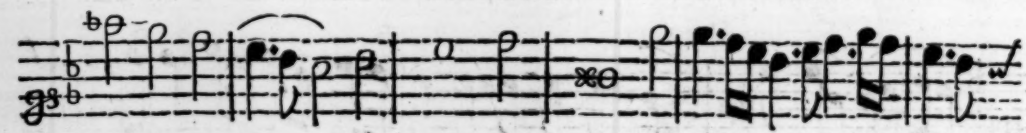
how they mourn, ah! poor Ar-ca-dians, see how they mourn!



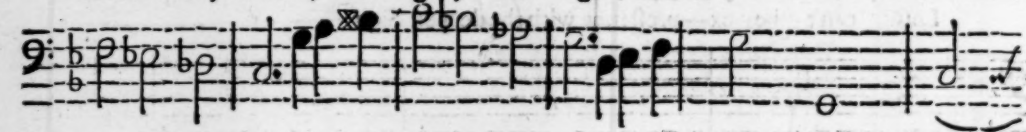
Oh! the de-light and wonder of their Eyes! she's gon, and ne-ver, no, never



must re—turn; Ah! poor Ar-cadians! she's gon, she's gon,



see how they mourn; she's gon, she's gon, and ne—



ver, no, ne—ver to re—turn; she's



gone, she's gone, their Starr is fix't and shines beyond the Skies, their
Starr is fix't and shines be-yond the Skies.

Latine Redditum.

Incassum, *Lesbia*, incassum rogas;
Lyra mea, Mens est immodulata;
Terrarum Orbe lacrymarum pleno,
Dolorum: rogitas tu cantilenam?

En Nymphas! En Pastores! caput omne reclinat
Juncorum instar! admodum fletur;
Nec Galatea canit, nec ludit Tityrus agris:
Non curant oves, mœrore perditæ.

Regina! heu! *Arcadiæ* Regina
Periit! O! Damnum non exprimendum;
Non, non suspiriis, gemitibus imis,
Pectoris aut queruli singultu turbido.

Miseros *Arcadas*! O quam lugentes!
Suorum Gaudium Oculorum, Mirum
Abiit! nunquam, O nunquam reversurum!
Stella sua fixa cælum ultra lucet.

Panthea, totos vigil per agros,
Teneros Agnos plurimos nutrit:
Delectata manu pascendo propria
Integros Matrum greges ægrarum.

Pastores proprium sibi peculium;
Hos sepem intra quam bene curavit!
Oblatis Precibus indies immaculatis,
Noviluniis, pro Omnibus sacrificavit!

Latine Redditum. Henricus Purcell.

I N—cassum, in—cas—sum, *Lef-bia* In—cassum, in—cas—sum rogas,

Ly-ra mea Mens, Mens est immo-du—la

—ta; Terrarum Orbe lachrymarum pleno, Terrarum Orbe

lachrymarum pleno, Do—lo—rum, pleno, do—lo—rum, do—lo—rum, ro-gi—tas

tu, tu rogitas, tu, tu can—ti—lenam? En

Nymphas! En Pas—to—res! ca—put omne re-cli-nat Jun-co-rum, jun—

co-rum, jun-co-rum instar! En Nymphas, en Pas-to-res, ca-put

omne reclinat, jun-corum, jun-corum, jun-corum instar! admodum fle-rur,

admodum fle———tur,

admodum fle———tur: Nec

Ga-la-te-a ca———nit, nec Ga-la-te-a ca———nit, nec

ludit, nec lu-dit Ti-tyrus agris: non curant, non curant, non cu-rant

oves, mæro-re, mæ-ro-re, mæ-ro-re perdi-ti, non curant, non curant,

Handwritten musical notation for the first system of 'The Rose Tree'. The staff is a single line with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: a half note G4 (with a flat), a half note A4, a half note B4 (with a flat), a half note C5, a half note B4 (with a flat), a half note A4, a half note G4, and a half note F#4. The notes are written in a simple, handwritten style.

non cu — rant oves mœ — ro — re, mœ — ro — re, mœ — ro — re, mœ — ro — re

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 9/8. The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B-flat4. The next measure contains a half note G4 and a quarter note F4. The third measure has a half note E4 and a quarter note D4. The fourth measure consists of a half note C4 and a quarter note B-flat4. The fifth measure has a half note A4 and a quarter note G4. The sixth measure contains a half note F4 and a quarter note E4. The seventh measure has a half note D4 and a quarter note C4. The eighth measure consists of a half note B-flat4 and a quarter note A4. The ninth measure has a half note G4 and a quarter note F4. The tenth measure contains a half note E4 and a quarter note D4. The eleventh measure has a half note C4 and a quarter note B-flat4. The twelfth measure consists of a half note A4 and a quarter note G4. The thirteenth measure has a half note F4 and a quarter note E4. The fourteenth measure contains a half note D4 and a quarter note C4. The piece ends with a double bar line and a repeat sign.

per-di-ti, mœ-ro-re, mœ-ro-re, mœ-ro-re per-di-ti. Re-gi-na

[illegible]

heu! heu *Ar-cadia, Re-gi-na* Perii! *Regina,* heu, heu—

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat). The notation includes a whole note, a half note, a quarter note, and a half note, with various accidentals and a fermata.

— *Ar-cadiae, Re-gina perit! O! O! Damnum non ex-pri-mendum; O!*

9: \flat
 \flat $\flat a$ $\flat a$ θ θ θ θ a

O! *damnum non exprimendum; non, non, non, non, non* fuf—pi—ri—is, non, non,

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in G major (one sharp) and 3/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (half), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (half), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (half), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (half), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (half), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (half), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (half), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (half), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (half), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (half), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (half), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (half), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (half), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (half), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (half), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (half), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (half), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (half), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (half), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (half), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (half), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (half), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (half), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (half), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (half), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (half), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (half), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (half), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (half), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (half), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (half), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (half), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 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non, non, non ge—mi—ri—bus imis pec—toris aut queru—li sin—gul—

—tu tur—bi—do. Mi—se—ros,

mi—se—ros Ar—ca—des, O, O, O quam lu—gentes! Mi—se—ros,

mi—se—ros Arcades, O, O, O quam lu—gentes! Su—o—rum

Gaudium O—cu—lorum, su—orum gaudium, o—cu—lorum mi—rum

mi—rum Abiit! nunquam, O, O, nunquam re—verfurum!

nunquam, O, O, O nunquam, reverfurum! Stella, stella, su-a fix-a coe-
lum ul-tra, ul- tra lu-cet, stella, stella sua fixa coelum ul-
tra, ul- tra lu-cet.

O Dive custos Auriacae Domus,
Et spes labantis certior imperi,
O rebus adversis vocande,
O superum decus in secundis!

Seu te fluentem pronus ad Isida
In vota fervens Oxonidum chorus,
Seu te precantur, quos remoti
Unda lavat properata Cami;

Descende caelo, non ita creditas
Visurus aedes praesidiis tuis,
Descende, visurus penates
Caesaris, & penetrale sacrum.

Maria Musis flebilis occidit;
Maria, gentis deliciae breves!
O flete Mariam, Camoenae!
Flete, Dea moriente, Divae!

Henricus Purcell.

O — Dive Custos Au-ri — a — cæ Domus ;

O — Dive Custos Au-ri — a — cæ Domus ;

O — Dive Custos, Custos Au-ri — a — cæ

O — Dive Custos, Custos Au-ri — a — cæ

Domus ; & spes la-ban — tis cer-ti-or im — pe

Domus ; & spes la-ban — tis cer-ti-or im — pe

ri; O rebus ad-ver-sis vo-

-ri, O rebus ad-ver-sis vo-can-de;

can-de; O re-bus ad-ver-sis vo-can-

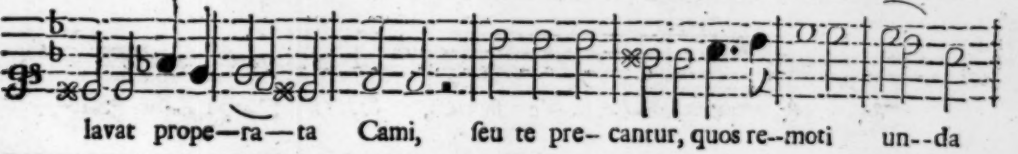
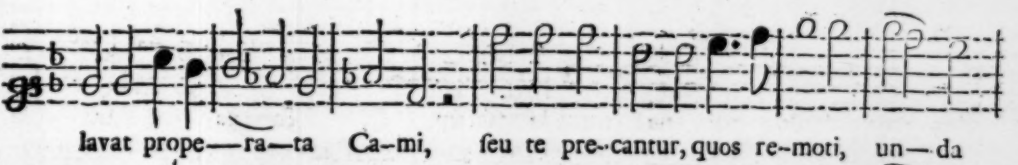
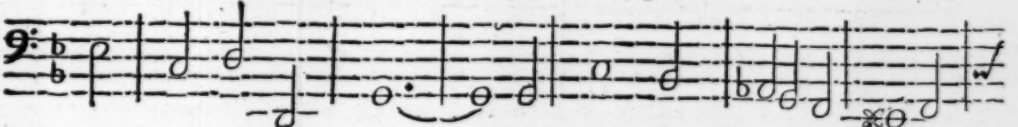
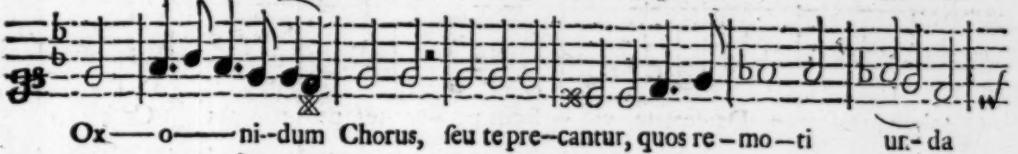
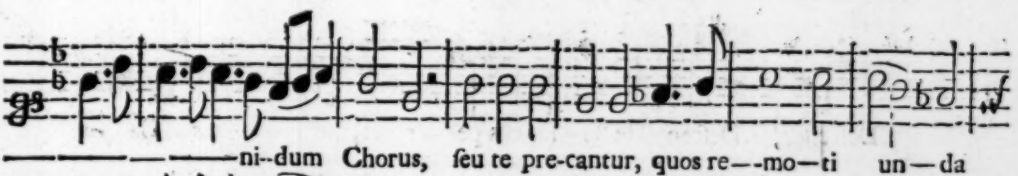
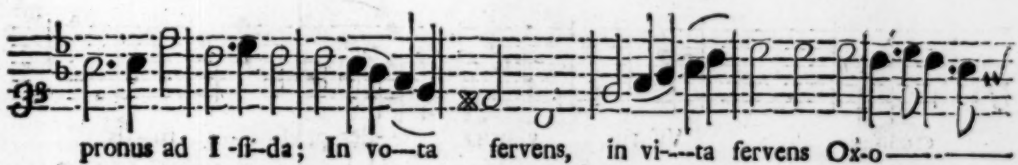
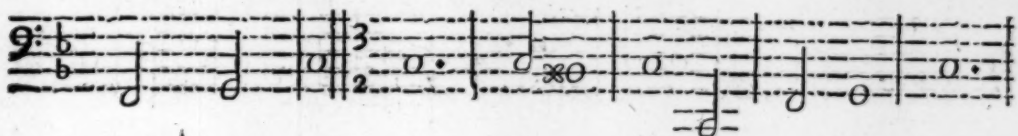
re-bus ad-ver-sis vo-can-

de; O fu-perum, O fu-

de; O fu-perum, O

perum De-cus in se-cun

fu-perum De-cus in se-cun



The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. There are several rests throughout the system. The notation is in a simple, clear style typical of early 20th-century educational materials.

[illegible]

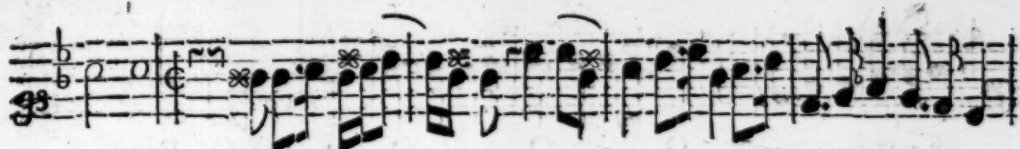
A handwritten musical score for the song "The Rose Tree". The first staff is written in G major (one sharp) and 9/8 time. It begins with a treble clef and contains eight measures of music. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half), F#4-G4 (beamed eighth notes), E4-F#4 (beamed eighth notes), and D4-E4 (beamed eighth notes). The second staff continues the melody in the same key and time signature, starting with a treble clef and containing eight measures. The notes are: E4 (quarter), D4-C4 (beamed eighth notes), B3 (half), A3-G3 (beamed eighth notes), F#3-G3 (beamed eighth notes), E4-D4 (beamed eighth notes), C4-B3 (beamed eighth notes), and A3 (half). The third staff is written in bass clef and contains eight measures. The notes are: G3 (quarter), F#3-E3 (beamed eighth notes), D3 (half), C3-B2 (beamed eighth notes), A2 (half), G2-F#2 (beamed eighth notes), E2 (half), and D2 (half). The fourth staff continues in the bass clef with eight measures. The notes are: C2-B1 (beamed eighth notes), A1 (half), G1-F#1 (beamed eighth notes), E1 (half), D1-C1 (beamed eighth notes), B1-A1 (beamed eighth notes), G1 (half), and F#1 (half). The fifth staff is written in treble clef and contains eight measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half), F#4-G4 (beamed eighth notes), E4-F#4 (beamed eighth notes), and D4-E4 (beamed eighth notes). The sixth staff continues in the treble clef with eight measures. The notes are: E4 (quarter), D4-C4 (beamed eighth notes), B4 (half), A4-G4 (beamed eighth notes), F#4-G4 (beamed eighth notes), E4-D4 (beamed eighth notes), C4-B4 (beamed eighth notes), and A4 (half). The seventh staff is written in bass clef and contains eight measures. The notes are: G3 (quarter), F#3-E3 (beamed eighth notes), D3 (half), C3-B2 (beamed eighth notes), A2 (half), G2-F#2 (beamed eighth notes), E2 (half), and D2 (half). The eighth staff continues in the bass clef with eight measures. The notes are: C2-B1 (beamed eighth notes), A1 (half), G1-F#1 (beamed eighth notes), E1 (half), D1-C1 (beamed eighth notes), B1-A1 (beamed eighth notes), G1 (half), and F#1 (half). The piece concludes with a double bar line at the end of the eighth staff.

The second system of musical notation continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The notation includes various musical symbols such as stems, beams, and note heads. The system concludes with a double bar line.

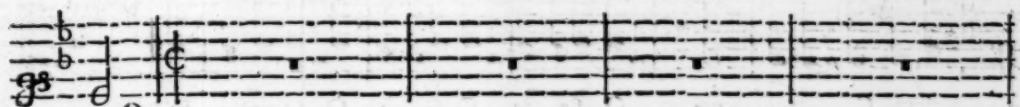
[illegible][illegible]

The second system of the handwritten musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment, primarily using quarter and eighth notes. The notation is written in ink on aged, slightly yellowed paper.

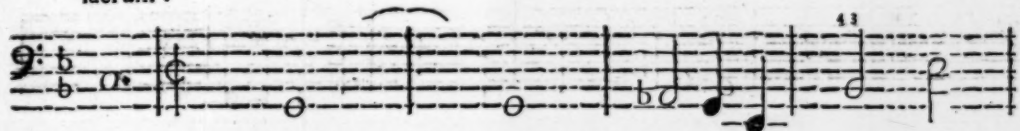
[illegible]



iacrum: Ma-ri — a Mu-sis fle — bi-lis occi-dit



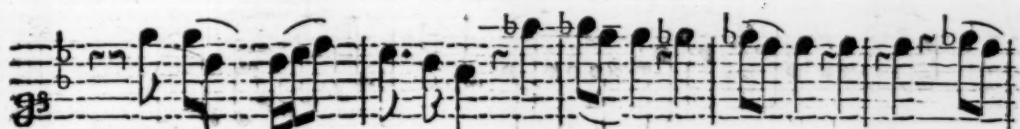
iacrum:



Ma-ri = a,



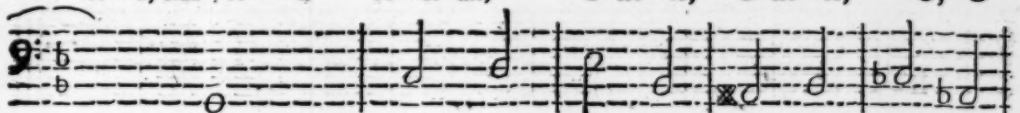
Ma-ri — a gentis de-li — cia breves, Ma-



Ma-ri — a oc-ci-dir, O fle-te, O fle-te, O, O, O



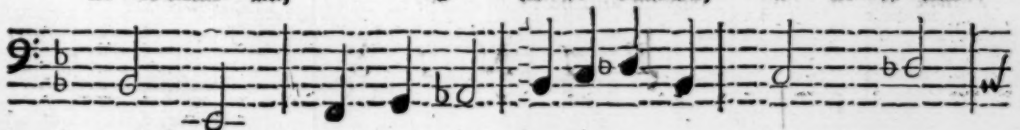
— ri-a, Ma-ri — a oc-ci-dir, O fle-te, O fle-te, O, O



fle-te Mari-am, O fle-te, Mari-am O fle-te Ma-ri-am, O



fle-te Mari-am, O fle-te Mariam, O fle-te Ma-



fle-te Ca-moe-nae, O fle-te, O fle-te, O, O fle-te Divae!
 riam Ca-moe-nae, O fle-te, O fle-te, O, O flete Divae! flete
 fle-te Dea mo-ri-en-te, fle-te Dea
 Dea mo-ri-en-te, fle-te De-a mo-ri-en-te,
 mo-ri-en-te, mo-ri-en-te.
 mo-ri-ente, mo-ri-en-te.

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